OBSIDIAN

Thomas Tallis

Queen Katherine Parr & Songs of Reformation

ALAMIRE

with

FRETWORK

DIRECTED BY

DAVID SKINNER

Thomas Tallis

Queen Katherine Parr & Songs of Reformation

1	**Gaude gloriosa dei mater**	(17'02)
2	**When Jesus went [Salvator mundi II]**	(02'16)
3	**O Lord, give thy holy spirit**	(02'20)
4	**Hear the voice and prayer**	(03'03)
5	**Purge me, O Lord**	(01'50)
6	**Solfaing Song**	(02'37)
7	**Verily, verily, I say unto you**	(01'49)
8	**If ye love me**	(02'11)
9	**O Lord, in thee is all my trust**	(02'37)
10	**Libera nos**	(01'52)
11	**The Litany**	(16'30)
12	**Fantasia [O sacrum convivium]**	(04'30)
13	**Se lord and behold (Contrafact of Gaude gloriosa; text by Queen Katherine Parr, 1544)**	(16'59)
	Total time (75'36)	

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Cover image: Portrait of Katherine Parr, c.1545, Master John (fl.1544)/National Portrait Gallery, London, UK/ Bridgeman Images

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ALAMIRE

DIRECTED BY DAVID SKINNER

Sopranos: Camilla Harris, Katy Hill, Kirsty Hopkins

Altos: Helen Charlston, Martha McLorinan, Clare Wilkinson

Tenors: Guy Cutting, Steven Harrold, Nicholas Todd, Simon Wall

Baritones: Gregory Skidmore, Timothy Scott Whiteley

Basses: William Gaunt, Robert Macdonald

Cantor in the Litany: Edward Grint

Soloists in tracks 1 & 13:

Gaude gloriosa/Se lord and behold (ATB): Clare Wilkinson, Nicholas Todd, Robert Macdonald

Gaude virgo...cui angelice/And there be none (STTBar): Kirsty Hopkins, Nicholas Todd, Simon Wall, Timothy Whiteley

Gaude virgo...quam dignam / Rise up O Lorde (SSAAB): Kirsty Hopkins, Camilla Harris, Helen Charlston, Martha McLorinan, William Gaunt

Gaude virgo...que corpore/Have mercie (TTBar): Steven Harrold, Simon Wall, Timothy Whiteley

Gaude sancta/The ropes of hel (ATBB): Martha McLorinan, Simon Wall, William Gaunt, Robert Macdonald

FRETWORK

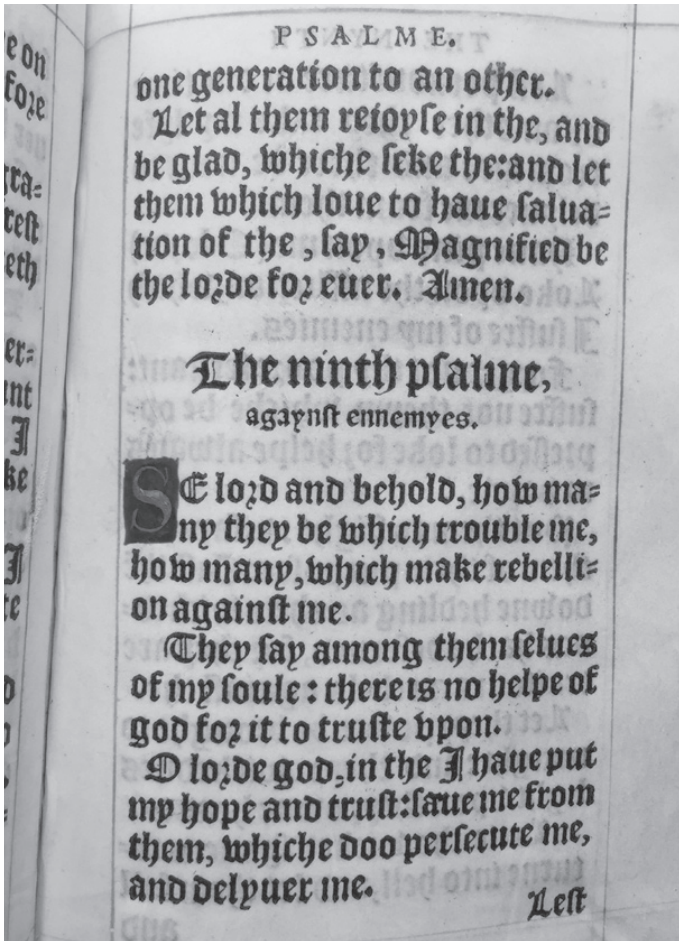
Asako Morikawa, *treble;* Reiko Ichise, *tenor;* Sam Stadlen, *tenor/bass;* William Hunt, *bass;* Richard Boothby, *bass*

SONGS OF REFORMATION

It is the summer of 1544 and Henry VIII is going into battle. Katherine Parr, his sixth and last queen, acts as Regent. They were married in the previous summer and within a few months Henry was at war with Scotland and his campaign against the French was intensifying. The king needed spiritual guidance and help, and was to call specifically on the English people. Planning had already begun in the early months of 1544, and by the spring the stage had been set: a splendid display of Tudor propaganda was about to take place which would involve not only the king and queen, but an archbishop and the newly admitted composer of the Chapel Royal, Thomas Tallis.

In times of war, pestilence and national disaster Processional Litanies may be ordered by the king at any time 'out of necessity'. Henry wanted the people to rise up and 'pray' him into battle, as later that July he was to lead his armies at the Siege of Boulogne. However, Henry was deeply concerned that the traditional Latin litany and processional prayers were proving too extensive and cumbersome for the common man. Archbishop Thomas Cranmer, who after Henry's death was to construct a new English Liturgy under Edward VI (the Book of Common Prayer still in use today), set about adapting and translating the Litany of Procession into English. His famous sermon 'An Exhortation unto Prayer' and English Litany was the result. In his preface, Cranmer explains that his new translation 'in the vulgar tunge' would help in 'styrring the people to more deuotion'; he goes on to highlight that Henry was about to embark on the 'great and dangerous affayres of warre'. What is less well known is that Queen Katherine Parr had also been busy with a complementary work entitled *Psalms or Prayers*. Katherine provided a series of 15 paraphrases from the psalter (or Psalm 'centos') modelled on the earlier work of the Catholic martyr John Fisher. The themes address the trauma of war and asking God for guidance in battle. This dual effort was to pour out of the presses of the King's printer, Thomas Berthelet, in April and May of 1544.

All was heading towards a major public observance in order to stir up the King's subjects to pray for the war effort, and what better timing than during Rogationtide when Processional Litanies were, by long tradition, observed throughout the land. Except in 1544 it would happen for the first time in English. Rogationtide that year ran from Monday 19 May to Wednesday 21 May, leading to Ascension Thursday on the 22nd, when Henry made ample provision so Londoners might celebrate a recent victory over Scotland with flowing wine at stations throughout the city. The focus of the following day, however, was on solemnity and prayer: a general procession with a sermon held at St Paul's Cathedral, the traditional venue for major public observances. Here, on Friday 23 May 1544, it is believed that the first use of Cranmer's English Litany was performed. But the traditional plainchant Litany was insufficient for such an occasion so a five-part polyphonic version, in a simple



PSALME.

one generation to an other.
Let al them reioyse in the, and be glad, whiche seke the: and let them which loue to haue salua-tion of the, say, Magnified be the lorde for euer. Amen.

The ninth psalme, agaynst ennemyes.

SE lord and behold, how ma-ny they be which trouble me, how many, which make rebelli-on against me.
They say among them selues of my soule: there is no helpe of god for it to truste vpon.
O lorde god, in the I haue put my hope and trust: saue me from them, whiche doo persecute me, and delyuer me.

Lest

and syllabic style, was set to English words by Thomas Tallis. The composer, however, is also responsible for another work which is also argued to have been prepared for this occasion.

Following the dissolution of the greater monasteries in the mid to late 1530s, Tallis settled into the new foundation of Christ Church, Canterbury, where he is listed as a singing man in 1541. By 1543 he was elevated to the Chapel Royal, around the time Katherine Parr became queen. There has emerged a single, but highly significant, piece of evidence to suggest that they knew one another, and indeed worked towards a common cause: they were to serve, together, as part of Henry's PR machine to create a most effective mouthpiece for the king's cause.

In 1978 three mid 16th-century music fragments were found behind plasterwork during renovations at Corpus Christi College, Oxford. The music was recognised as being a seemingly early version of Tallis's greatest votive antiphon, the six-part *Gaude gloriosa dei mater*, but with unidentified English text. The themes in the fragments are very much at odds with the original devotional nature of the Latin: 'Se lord and behold, how many they be, which trouble me, how manie, which make rebellion against me … cast them down hedlonge … let the wicked sinners returne in to hell'. The words have now been identified. They originate from Katherine Parr's wartime publication, *Psalms or Prayers*, and, more specifically, selected verses from her Ninth Psalm 'agaynst ennemies'. The fragments are a remarkable survival, and enough music is preserved to confidently reconstruct the entire work with Katherine Parr's words. While Tallis's Litany was composed specifically for the first uses of Cranmer's new English liturgy, set 'for every syllable a note' for distinct clarity, Parr's *Se lord and behold* was a grand, patriotic symbol embedded in the old, established musical style of the expansive Tudor votive antiphon. That this extraordinary work was modelled on an even earlier version of *Gaude gloriosa* is clear, and

it is now suggested that Tallis's original dates from his arrival at Canterbury three years previously. If so, it must have caught the ears of the king and queen, and been considered the perfect vehicle for Katherine's evocative text.[1]

This is the first recording of *Se lord and behold*, the contrafact of *Gaude gloriosa*, since the identification of its text in 2015. *Gaude gloriosa* survives only in Elizabethan sources, while *Se lord and behold* may now be argued to date from as early as 1544. When comparing the music of both versions it is clear that *Gaude gloriosa* was revised by Tallis during its compositional history, as in at least four places the music of *Se lord and behold* is not compatible with the Elizabethan version. This involved minor reconstruction of the music, but the essential structure of the work as is known was largely intact by the time the contrafact was created.[2] (Connoisseurs of this grandest of Tallis's Latin antiphons may enjoy trying to distinguish where these minor diversions lie when comparing tracks 1 and 13 on this recording.) The war-like English contrafact is quite effective; indeed the singers of Alamire relished the syllabic movement of Parr's text in an otherwise largely melismatic canvas as in *Gaude gloriosa.* Whoever set the contrafact if not Tallis himself, certainly made pains to create as effective a statement as possible: a full, red-blooded invective to support Henry's cause.

The three full sections begin quite strikingly: 'for they are treatours & raybels agaynst me', 'The peynes of death compasse me rounde about', 'Stande up O lorde and punishe this naughtie people, and delyuer me from my deceitfull enemies', while in the double gimell for upper voices (SSAA, joined later by the bass) the text aptly begins with 'Rise up O lorde' and continues 'the firy thunderboltes and the spirite of the wherle wynde be porcion of their parte'. The low bass gimell (ATBB) is equally apt – 'The ropes of hel be tied round about me: and I am wrapped in the snares of death' – and is in part thematically paralleled in the same section in *Gaude gloriosa* which praises the Virgin Mary's intervention 'from the ceaseless torments of hell' and 'from the power of the devil'. All rousing stuff.

The third substantial item on this recording is Tallis's *Litany* for five voices. It is here edited by Andrew Johnstone, who recently demonstrated that the anonymous five-part *Litany* published on 26 June, 1544, of which not one copy has survived, was by none other than Tallis himself (his celebrated five-part *Litany* survives in later sources). Tallis's *Litany* was therefore part of the processional *Litany* performed in May 1544 at St Paul's Cathedral. Not only is this the earliest known polyphonic setting of a liturgical text in the English vernacular, but

[1]Full arguments are presented in David Skinner, 'Deliuer me from my deceytfull enemies: a Tallis contrafactum in time of war', *Early Music*, 44 (Oxford University Press: 2016).

[2] Both *Gaude gloriosa* and *Se lord and behold* will appear in a new critical edition. See David Skinner, *Thomas Tallis: Latin Church Music I, Early English Church Music* (Stainer & Bell: London, forthcoming in 2018).

very possibly an example of one of Tallis's first attempts to compose in English. The cantor includes prayers for Henry, Katherine and all the king's children, as well as a petition to deliver the people of England 'from the tyranny of the bishop of Rome, and all his detestable enormities'. Tallis's simple responses are sonorous, powerful, and charmingly inventive.

Also included on this recording is a selection of his English anthems, many of which are thought to date from after the introduction of the First Book of Common Prayer in 1549. At least one – *O Lord give thy Holy Spirit* – can now be dated to the mid 1560s and is clearly Elizabethan. Kerry McCarthy has shown here that Tallis clearly did not abandon the 'plain style' of English composition after Edward's reign. However his most popular settings *Hear the voice and prayer* and *If ye love me*, both for men's voices, must certainly date from the central years of Edwardian radical reform. Both are in the Wanley manuscripts that date from this period. The texts are drawn from the Great Bible (1539), and *If ye love me* appears in the 1549 Prayer Book as the Whit Sunday Gospel reading. The remaining anthems recorded here could very well post-date Edward's reign. *Verily, verily I say unto you* also draws its text from the Great Bible of 1539, but is thought stylistically to be a later work; it first appears in a source dating from c.1570. *Purge me, O Lord* likewise is first found in an Elizabeth source, but also in Mulliner's keyboard anthology compiled between c.1545 and c.1570 with the incipit *Fond youth is a bubble*. Most atypical in Tallis's English output is *O Lord in thee is all my trust*, printed in the 1560s by John Day, with its dance-like triple metre rhythm. The music is carved in a fine Elizabethan table in Hardwick Hall, known as the so-called Eglantine Table of c.1568. Together, his English anthems display a musical craft that is consistent across the reigns of Edward VI and Elizabeth.

Finally, note should be made of the four works chosen here for performance with viols. All are intimately linked with both vocal and instrumental performance. *Solfaing song* could possibly have been intended as a solmization exercise for singers (ut, re, mi, fa, etc.), while *Libera nos*, similarly surviving only in an instrumental source, was likely to have been originally sung as a Matins antiphon for Trinity Sunday. The other two works, *When Jesus went* and *Fantasia*, reconstructed and edited by John Milsom, both seem to have started life as consort pieces and then reworked by Tallis as Latin motets (*Salvator mundi [II]* and *O sacrum convivium*, respectively) in *Cantiones Sacrae*, published jointly by Tallis and William Byrd in 1575. For those familiar with the 1575 motets, the early consort versions provide a fascinating insight into Tallis's early thoughts on both works. The main thematic ideas were largely in place, but the connective tissue between these themes, as well as some approaches to cadences, were still fluid and quite different to the composer's final versions.

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Sidney Sussex College, Cambridge

TEXTS & TRANSLATIONS

Gaude gloriosa dei mater

Gaude, gloriosa dei mater, virgo maria vere honorificanda, que a domino in gloria super choros exaltata adepta es thronum.

Gaude, virgo maria, cui angelice turme dulces in celis resonant laudes: jam enim letaris visione regis cui omnia serviunt.

Gaude, concivis in celis sanctorum, que christum in utero illesa portasti: igitur dei mater digne appellaris.

Gaude, flos florum speciosissima, virga juris, forma morum, fessi cura, pes labentis, mundi lux, et peccatorum refugium.

Gaude, virgo maria, quam dignam laude celebrat ecclesia, que christi doctrinis illustrata te matrem glorificat.

Gaude, virgo maria, que corpore et anima ad summum proveharis palacium: et, ut auxiliatrix et interventrix pro nobis miserrimis peccatoribus, supplicamus.

Gaude, maria, intercessorum adjutrix et damnandorum salvatrix celebranda.

Gaude, sancta virgo maria, cuius prece omnes salvamur a perpetuis infernorum suppliciis et a potestate diabolica liberati.

Gaude, virgo maria, christi benedicta mater, vena misericordie et gratie: cui supplicamus ut nobis pie clamantibus attendas, itaque tuo juvamine mereamur adesse celorum [regnum]. Amen.

(unknown)

Rejoice, glorious Mother of God, Virgin Mary truly to be honoured, who, exalted by the Lord in glory above the choirs [of angels], hast gained a throne.

Rejoice, Virgin Mary, to whom the sweet praises of the companies of angels resound in the heavens: for now thou dost enjoy the sight of the King whom all things serve.

Rejoice, fellow citizen of the saints in heaven, thou who without blemish didst bear Christ in thy womb: therefore thou art deservedly called the Mother of God.

Rejoice, most beautiful flower of flowers, rod of justice, model of virtues, help of the weary, a foot for him that slips, light of the world, and refuge of sinners.

Rejoice, Virgin Mary, who art honoured as worthy of praise by the church, which, illuminated by the teachings of Christ, glorifies thee as Mother.

Rejoice, Virgin Mary, who in body and soul art transported to the highest palace: and we pray that thou wouldst be helper and intercessor for us most wretched sinners.

Rejoice, Mary, who art to be celebrated as helper of those who intercede and saviour of those facing damnation.

Rejoice, holy Virgin Mary, by whose prayer we are all saved from the ceaseless torments of hell and freed from the power of the devil.

Rejoice, Virgin Mary, blessed mother of Christ, channel of mercy and grace: to whom we pray that thou wouldst give ear to us as we devoutly cry to thee, and so by thy assistance we may deserve to enter [the kingdom] of heaven. Amen.

O Lord, give thy holy spirit

O Lord, give thy holy spir't into our hearts, and lighten our understanding, that we may dwell in the fear of thy name, all the days of our life, that we may know thee, the only true God, and Jesus Christ whom thou hast sent. (from *Lidley's Prayers*, 1566)

Hear the voice and prayer

Hear the voice and prayer of thy servants, that thy make before thee this day.
That mine eyes may be open toward this house night and day, ever toward this place, of which thou hast said: My name shall be there. And when thou hear'st, have mercy on them.
(I Kings 8: 28-30)

Purge me, O Lord

Purge me, O Lord, from all my sin, and save thou me by faith from ill, that I may rest and dwell with thee upon thy holy hill. And that done, grant that with true heart I may without hypocrisy affirm the truth, detract no man, but do all things with equity. (unknown)

Verily, verily, I say unto you

Verily, verily, I say unto you, except ye eat the flesh of the Son of man, and drink his blood, ye have no life in you. Whoso eateth my flesh and drinketh my blood, hath eternal life; and I will raise him up at the last day. For my flesh is meat indeed, and my blood is drink indeed. He that eateth my flesh and drinketh my blood, dwelleth in me and I in him.
(St John 6: 53-56)

If ye love me

If ye love me keep my commandments, and I will pray the Father, and he will give you another comforter, that he may 'bide with you for ever: e'en the spir't of truth.
(St John 14: 15-17)

O Lord, in thee is all my trust

O Lord, in thee is all my trust
Give ear unto my woeful cries.
Refuse me not, that am unjust,
But bowing down thy heav'nly eyes,
Behold how I do still lament
My sins wherein I thee offend.
O Lord, for them shall I be shent,
Sith thee to please I do intend?

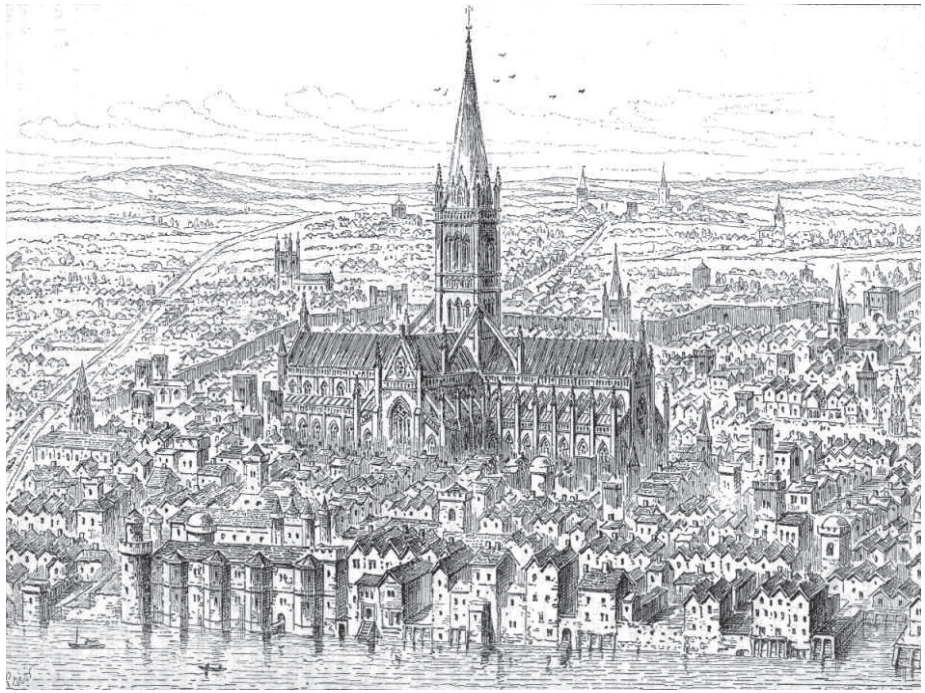
No, no, not so! Thy will is bent
To deal with sinners in thine ire:
But when in heart they shall repent
Thou grant'st with speed their just desire.
To thee therefore still shall I cry,
To wash away my sinful crime.
Thy blood, O Lord, is not yet dry,
But that it may help me in time.

Haste now, O Lord, haste now, I say,
To pour on me the gifts of grace
That when this life must flit away
In heav'n with thee I may have place
Where thou dost reign eternally
With God which once did down thee send,
Where angels sing continually.
To thee be praise, world without end.
Amen. (unknown)

The Litany (Thomas Tallis & Thomas Cranmer, 1544)

O God, the Father of heav'n, have mercy upon us miserable sinners.
℟. O God, the Father of heav'n, have mercy upon us miserable sinners.God, the Son, redeemer of the world, have mercy upon us miserable sinners.
℟. O God, the Son, redeemer of the world, have mercy upon us miserable sinners.
O God, the Holy Ghost, proceeding from the Father and the Son, have mercy upon us miserable sinners.
℟. God, the Holy Ghost, proceeding from the Father and the Son, have mercy upon us miserable sinners.
O holy, blessed and glorious Trinity, one God, have mercy upon us miserable sinners.
℟. Holy, blessed and glorious Trinity, one God, have mercy upon us miserable sinners.
Saint Mary, mother of God our Saviour Jesus Christ.
℟. Pray for us.
All holy angels and archangels and all holy orders of blessed spirits.
℟. Pray for us.
All holy patriarchs, and prophets, apostles, martyrs, confessors, and virgins, and all the blessed company of heaven.
℟. Pray for us.
Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins: spare us, good Lord, spare thy people, whom thou hast redeemed with thy most precious blood, and be not angry with us for ever.
℟. Spare us, good Lord.
From all evil and mischief; from sin, from the crafts and assaults of the devil; from thy wrath, and from everlasting damnation.
℟. Good Lord, deliver us.
From blindness of heart; from pride, vain-glory, and hypocrisy; from envy, hatred and malice, and all uncharitableness,
℟. Good Lord, deliver us.
From fornication, and all deadly sin; and from all the deceits of the world, the flesh, and the devil,
℟. Good Lord, deliver us.
From lightning and tempest; from plague, pestilence, and famine; from battle and murder, and from sudden death,
℟. Good Lord, deliver us.
From all sedition, and privy conspiracy; from the tyranny of the bishop of Rome, and all his detestable enormities; from all false doctrine, and heresy; from hardness of heart, and contempt of thy Word and Commandment,
℟. Good Lord, deliver us.
By the mystery of thy holy Incarnation; by thy holy Nativity and Circumcision; by thy Baptism, Fasting, and Temptation,
℟. Good Lord, deliver us.
By thine Agony and bloody Sweat; by thy Cross and Passion; by thy precious Death and Burial; by thy glorious Resurrection and Ascension; by the coming of the Holy Ghost,
℟. Good Lord, deliver us.
In all time of our tribulation; in all time of our wealth; in the hour of death; in the day of judgment,

℟. Good Lord, deliver us.
We sinners do beseech thee
to hear us, O Lord God: and
that it may please thee to rule
and govern thy holy Church
universal in the right way,
℟. We beseech thee to hear us,
good Lord.
That it may please thee to keep
Henry the eighth thy servant
and our king and governor,
℟. We beseech thee to hear us,
good Lord.
That it may please thee to rule
his heart in thy faith, fear and
love, that he may ever have
affiance in thee, and ever seek
thy honour and glory,
℟. We beseech thee to hear us,
good Lord.



Old St Paul's Cathedral, London (Wyngarde, c.1543)

That it may please thee to be his defender
and keeper, giving him the victory over all his
enemies,
℟. We beseech thee to hear us, good Lord.
That it may please thee to keep our noble
Queen Catherine in thy fear and love, giving
her increase of all godliness, honour and
children,
℟. We beseech thee to hear us, good Lord.
That it may please thee to keep and defend
our noble Prince Edward, and all the king's
majesty's children,
℟. We beseech thee to hear us, good Lord.
That it may please thee to illuminate all
bishops, pastors and ministers of the Church
with true knowledge and understanding of
thy Word; and that both by their preaching
and living, they may set it forth and show it
accordingly,
℟. We beseech thee to hear us, good Lord.
That it may please thee to endue the Lords
of the Council, and all the Nobility, with
grace, wisdom, and understanding,
℟. We beseech thee to hear us, good Lord.
That it may please thee to bless and keep the
Magistrates, giving them grace to execute
justice, and to maintain truth,
℟. We beseech thee to hear us, good Lord.
That it may please thee to bless and keep all
thy people,
℟. We beseech thee to hear us, good Lord.
That it may please thee to give to all nations

unity, peace, and concord,
℟. We beseech thee to hear us, good Lord.
That it may please thee to give to us an heart to love and dread thee, and diligently to live after thy commandments,
℟. We beseech thee to hear us, good Lord.
That it may please thee to give all thy people increase of grace, to hear meekly thy Word, and to receive it with pure affection, and to bring forth the fruits of the Spirit,
℟. We beseech thee to hear us, good Lord.
That it may please thee to bring into the way of truth all such as have erred, and are deceived,
℟. We beseech thee to hear us, good Lord.
That it may please thee to strengthen such as do stand; and to comfort and help the weak-hearted; and to raise up them that fall; and finally to beat down Satan under our feet,
℟. We beseech thee to hear us, good Lord.
That it may please thee to succour, help, and comfort all that be in danger, necessity, and tribulation,
℟. We beseech thee to hear us, good Lord.
That it may please thee to preserve all that travel by land or by water, all women labouring of child, all sick persons, and young children; and to show thy pity upon all prisoners and captives,
℟. We beseech thee to hear us, good Lord.
That it may please thee to defend, and provide for, the fatherless children, and widows, and all that be desolate and oppressed,
℟. We beseech thee to hear us, good Lord.
That it may please thee to have mercy upon all men,
℟. We beseech thee to hear us, good Lord.
That it may please thee to forgive our enemies, persecutors, and slanderers, and to turn their hearts,
℟. We beseech thee to hear us, good Lord.
That it may please thee to give to our use the kindly fruits of the earth, so as in due time we may enjoy them, and to preserve them,
℟. We beseech thee to hear us, good Lord.
That it may please thee to give us true repentance; to forgive us all our sins, negligences and ignorances; and to endue us with the grace of thy Holy Spirit, to amend our lives according to thy holy Word,
℟. We beseech thee to hear us, good Lord.

Son of God, we beseech thee to hear us.
℟. Son of God, we beseech thee to hear us.

O Lamb of God, that tak'st away the sins of the world, grant us thy peace.

℟. O Lamb of God, that tak'st away the sins of the world, grant us thy peace.

O Lamb of God, that tak'st away the sins of the world, have mercy upon us.

℟. O Lamb of God, that tak'st away the sins of the world, have mercy upon us.

O Christ, hear us.
℟. O Christ, hear us.

Lord, have mercy upon us.
℟. Lord, have mercy upon us.

Christ, have mercy upon us.
℟. Christ, have mercy upon us.

Lord, have mercy upon us.
℟. Lord, have mercy upon us.

Se lord and behold (Katherine Parr, Psalms or Prayers, London 1544)

Se lord and behold, how many they be, which trouble me, how manie, which make rebellion against me. They saie among themselues of my soul: there is no helpe of god for it to trust upon. O lorde god, in the I haue put my hope and trust: saue me from them, which doe persecute me, and deliuer me. Lest peraduenture at one time or an other take my life from me

And there be none to deliuer me from them. Forget not thie pore servant suffer not them which be oppressed to looke for helpe always in vayne. Put them to flighte disapoynte them of ther purpose cast them down hedlonge as there wickednesse haue deseruid for they are treatours & raybels agaynst me.

Let thie poore be browght to nowght & ther wickydnese lighte uppon there owne hede. Let the wicked sinners retorne in to hell and let them fall and be taken in the pit wiche they have diggide. I will trust in the Lorde witch savest them that in the put there confydens. They say thow forgetteste thie seruantes and that thow hidest thie face because thow wil not see there trubles. Ther prid is to us much greffe and vexation and the glory & triumpe in owre trouble and adversity. How long o Lord wilt thow stand afarr of and hid thie self in the time of tribulation. How longe shall the wickyde dispisse the and say in ther hartes that thow regardest nothyng.

Rise up (O lorde) stretche out thy hande: forgette not theim, whiche be oppressed. Bryng downe the power of the wicked: that they maie perishe togither with their wickednesse. Let thy zeale sodenly come upon them: the firy thunderboltes and the spirite of the wherle wynde be porcion of their parte. Prevent me in the daie of my tribulacion: and deliver me out of my distresses.

Have mercie uppon me, for I am troubled on euery syde: and my strength is decayed through mine iniquitie. Mine ennemies speake of me muche shame and rebuke: and they are holey bent to take my life from me.

Mine ennemies speake of me muche shame and rebuke: and they are holey bent to take my life from me. The peynes of death compasse me rounde about: and the fludes of my sines trouble me sore.

The ropes of hel be tied round about me: and I am wrapped in the snares of death: and which waie so ever I go, I fynde stumblynge blockes, to ouerthrowe me.

Stande up (O lorde) and punishe this naughtie people, and delyuer me from my deceitfull enemies. Here me in the daie of my trybulacion: Let thy mightie name defend me. For thou arte my sauiour and my glorie. So be it.

BIOGRAPHIES

ALAMIRE

Alamire boasts some of the finest consort singers in the world under the directorship of David Skinner. Inspired by the great choral works of the medieval and early modern periods, the ensemble expands or contracts according to repertoire and often combines with instrumentalists, creating imaginative programmes to illustrate musical or historical themes. The ensemble was formed in 2005 by three friends and early music experts: David Skinner, Robert Macdonald and Steven Harrold.

Performing extensively throughout Europe and the USA, the consort records exclusively for Obsidian Records for whom they have won a number of awards. In 2015 they received the coveted Gramophone Award (Early Music) for *The Spy's Choirbook*, while *Anne Boleyn's Songbook* was nominated for a BBC Music Award, and was CD of the Year (Choral & Song) in Australia's Limelight Magazine. Their current project *Thomas Tallis: Songs of Reformation* commemorates the beginning of the European Reformations 500 years ago, famously initiated by Martin Luther on 31 October 1517. For further information, please visit *www.alamire.co.uk*

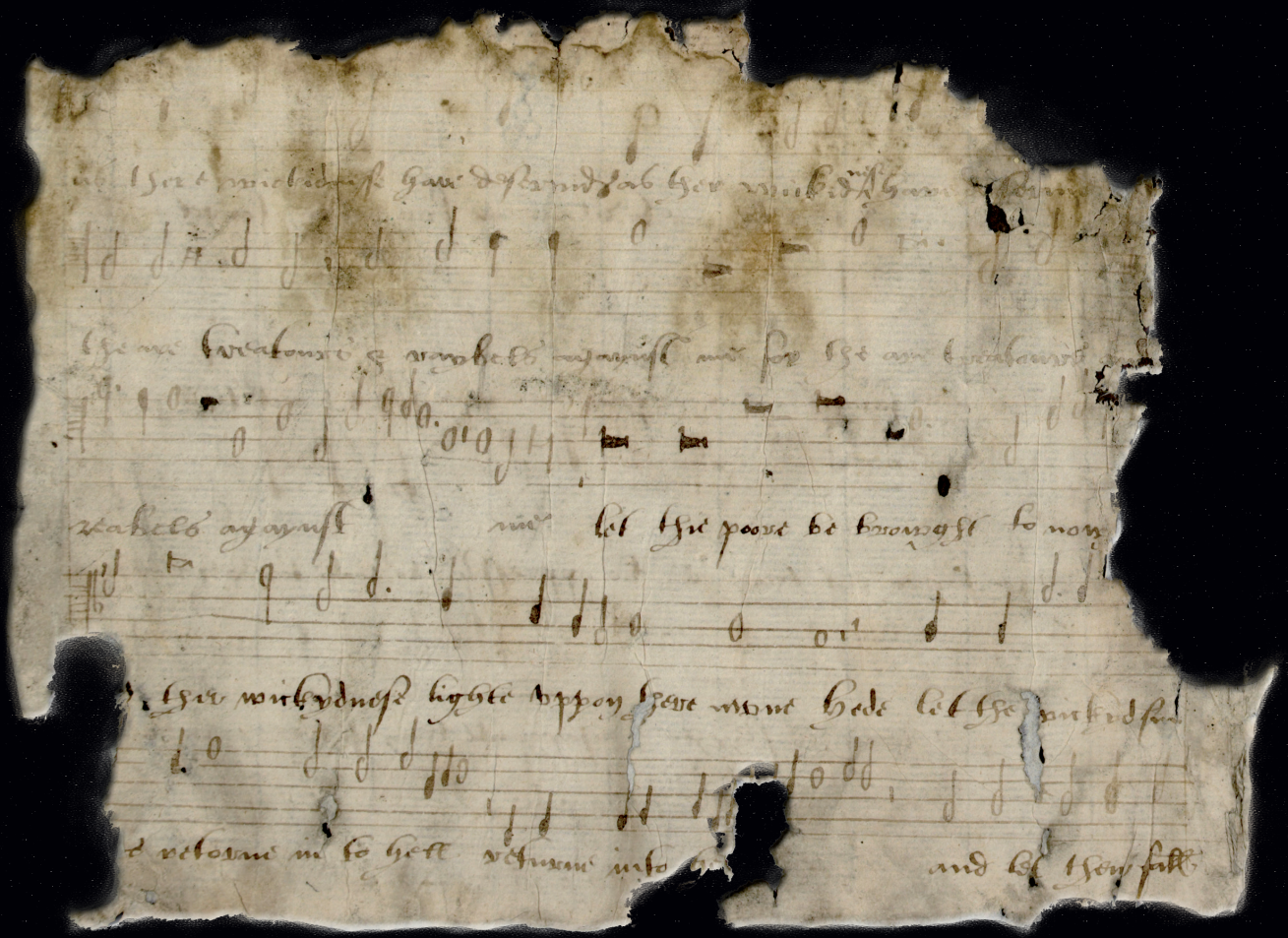
FRETWORK

Few other ensembles can match the range of Fretwork's repertory, spanning as it does the first printed music of 1501 in Venice, to music commissioned by the group this year. Their recordings of arrangements of J. S. Bach have won particular praise, but they have recently issued a disc containing music by Grieg, Debussy, Shostakovitch, Warlock & Britten. This extraordinary breadth of music has taken them all over the world in the 25 years since their debut, and their recordings of the classic English viol repertory – Purcell, Gibbons, Lawes & Byrd – have become the benchmark by which others are judged. Their 2009 recording of the Purcell Fantazias won the Gramophone Award for Baroque Chamber Music.

The consistently high standards they have achieved have brought music old and new to audiences hitherto unfamiliar with the inspiring sound-world of the viol. For more information, please visit *www.fretwork.co.uk*

DAVID SKINNER

David Skinner divides his time equally as a scholar and choral director. An engaging presenter, he has worked extensively for BBC radio, appearing in and writing a variety of shows on Radio 3 and 4. He acted as music advisor for the *Music and Monarchy* series on BBC 2 with David Starkey, and is currently Music Consultant for the forthcoming BBC4 documentary *Evensong* with Lucy Worsley. He has published widely on music and musicians of early Tudor England, and his latest publications include an historical introduction for a facsimile publication of Royal College of Music, MS 1070 – The Anne Boleyn Music Book – as well as a collected edition of Tallis's Latin church music for Early English Church Music (Stainer & Bell). David is Fellow, Praelector, and Osborn Director of Music at Sidney Sussex College in the University of Cambridge. He directs the Choir of Sidney Sussex College, with whom he has toured and made highly acclaimed recordings.



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